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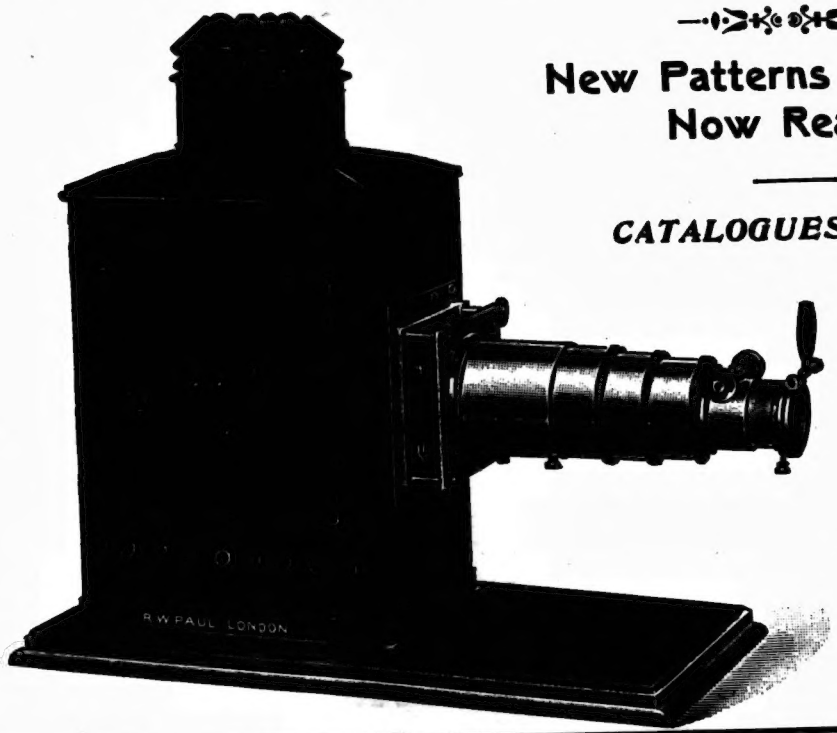

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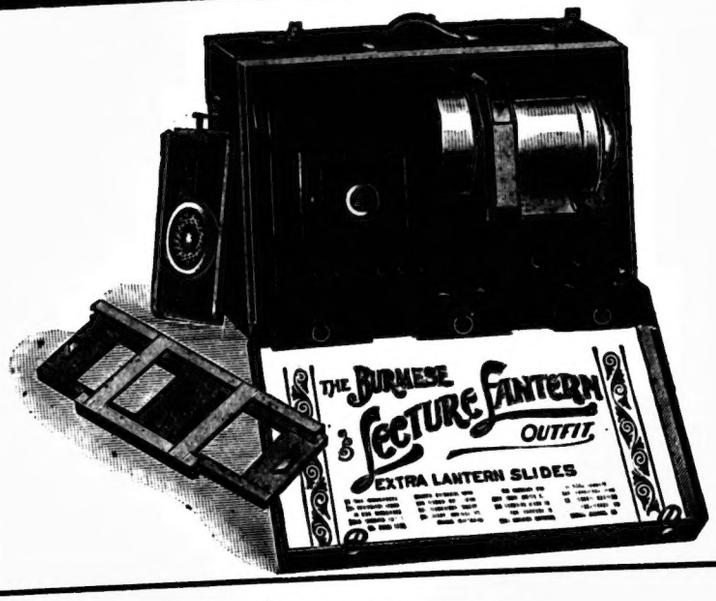
THE first suggestion of fog in the atmosphere during the past month was greeted with selfish pleasure by the kinematograph man. Fog means that summer has gone for good, and that the period of early darkness, which means full music halls and a big demand for films, will soon be with us. At least, in normal years it should mean so. Nowadays the times are out of joint, and we get summer on Monday, with a temperature of seventy odd degrees, and a sharp frost to provide that variety, which is said to be the spice of life, on the next day.

WE have no serious objection to this waywardness on the part of the Clerk of the Weather as private persons, apart from the difficulty of deciding the clothes question satisfactorily. As kinematographists we have, however, we think, a solid ground for complaint. After a summer such as that which is just past, we have a right to expect a real good old-fashioned winter. Then the film man gets his just opportunity. As things are at present, we shall be having cricket in January and open-air concerts all through the winter. And where would the kino be then, poor thing!

THE truth of the matter is, of course, that we are writing during one of the warm spells, and that we shall find that winter has set in quite soon enough for our liking. The objection to present conditions is that it prevents people getting into the winter frame of mind. Instead of going off to see Urbanora or other film exhibitions in the evenings, as every good person should at this time of year, there is a tendency to indulge in tennis and country walks. Perhaps the advent of November will see a change in this respect. Even now, the film manufacturers have no reason to complain of their sales, and it is quite within the bounds of possibility that we are on the threshhold of a record season.

HAS nobody been filming the "Springboks" in their triumphant procession through the country? We have always

W. BUTCHER & SONS,



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The BURMESE.—Containing handsome Russian iron lantern with all brass front, with lens and condenser, coloured chromotrope, three sets slides in drawer, complete in carrying case.. .. .. **42/-**

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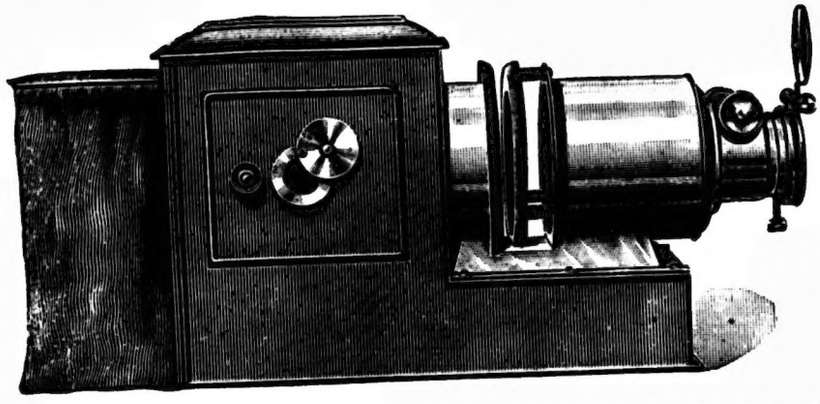

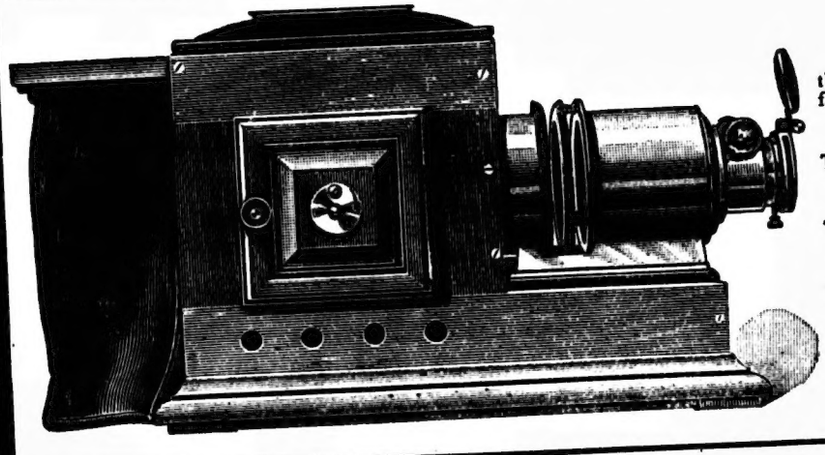

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The Cleveland.—As illustration. Superior mahogany lantern, Russian iron lined, extra heavy brass front with 4½in. condenser and large diameter achromatic lens in jacket (interchangeable) **95/-**

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been informed by manufacturers that Colonial trade was what they desired above everything else. But if this is so, why this neglect of an obvious opportunity? We are assuming that no films have been taken because no announcement has been made to the contrary, but we should be glad to hear that we were mistaken. Not only in South Africa, but in New Zealand, the manner in which the team is emulating the performances of the "All Blacks" must excite an enormous degree of interest. And if a possible Colonial market is not good enough for manufacturers, is there any great difficulty in disposing of copies at home? But perhaps they are waiting till the Internationals come on?

THE accident reported elsewhere, by which the death of an operator followed the ignition of a film, will, we suppose, revive the old scare of the dangers of the bioscope, and maiden ladies and other timid persons will take care to steer clear of kinematograph shows for a time. As everyone with a knowledge of the subject can see from the report, this incident, regrettable as it certainly is, offered danger to nobody but the operator, and only his anxiety to save the film—an impossibility in such a case—prevented him escaping without harm. The iron box would effectually confine the fire to a small area. It is sad that a life should be lost in this way, and the calamity must increase the universal desire for a non-inflammable film substance.

Several firms have already taken the hints we gave on returning from a visit to America this year. We then spoke of mechanical effects we witnessed, such as fitting the shows up as train cars, trams, etc., and introducing life and movement to heighten the reality of the pictures. We have not only lately seen the novelty at provincial shows but at Aldgate in the east and Oxford Street in the west the same idea is being tried, but, we understand, there is not the rush which greeted the shows in the States.

WE hope we shall not be considered guilty of bad manners if we cast some doubt on a story which appeared in a contemporary lately. The yarn was to the effect that a certain man took his wife to see a kinematograph show. One of the films showed the disembarkation of a number of pleasure seekers from a Sunday afternoon excursion boat, and the story goes that the wife recognised her husband, in the company of another woman, among those shown on the screen. The accused could not prove an "alibi," and his wife scouted the idea of "an extraordinary likeness," and things became decidedly warm for a short space of time. The fatal thing that our contemporary seems to overlook is that a kinematograph is so conspicuous an object that the man could hardly have failed to notice that he was being "caught." And no man is going to be ass enough to take his wife to a show where there is even a possibility of detection.

THE "Table Talker" of the *Daily News*, one of the few funny men on the Press who never offends by his humour, had something to say about living pictures recently. "The kinematograph" (he spells it with a "c," but let that pass) "may become a burden to some of us."

> "We are acquainted with one whose duties as a descriptive journalist lead him often to attend public ceremonies, meetings, weddings, and other centres of general interest. Being a man of enterprise, he is always at the heart of the situation, and the result is that almost all cinematograph pictures of such happenings begin with a fleeting vision of our friend's head and shoulders, enormously enlarged, hurrying across the field of vision. It would not matter so much if he were a man with even the average share of good looks; but since the case is very much otherwise, he finds the thing very annoying. The unmannerly laughter of a theatre-full of people at one's own personal appearance is hard to bear, even when one is not facing it in the flesh. Even harder is it to bear with patience critical discussions among one's friends which one may overhear as to the merits of one's latest public appearance of the kind. 'Wilkins isn't nearly so good as usual,' one of them will remark. 'He's in profile, and you don't get the squint.' 'Ah! but isn't the nose wonderful?' and so forth.

ALL will sympathise with the unfortunate "Wilkins," and realise the truth of the description. At the same time the

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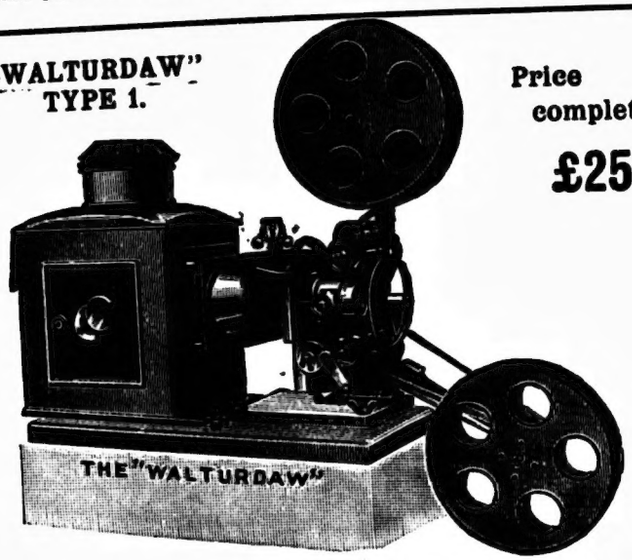

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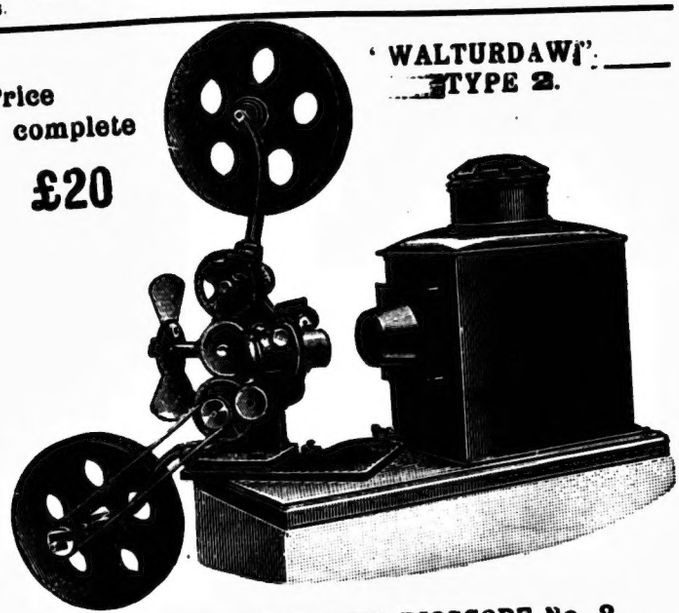

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We have 8 Walturdaw No. 2 Bioscopes complete, new. We wish to clear at £15 each; (This is our No. 2 at £20 in our ordinary list). We have also 2 No. 1 at £19 each (slightly shop soiled). First comers first served. Genuine Bargains.

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grievance is not wholly with the journalist. The kinematograph man, who is there in the interests of the general public just as much as the reporter, has surely the right to complain of the predominance of the same figure in his films. Although Wilkins may not mean it, he makes a great nuisance of himself from the photographer's point of view. There may be an unpleasant sensation in Wilkins' spine as he stands with his back to the lens of the camera, but it is only a temporary inconvenience that hardly affects his "copy." It certainly cannot be compared to the feelings of the kino man, who imagines his film (which is his "copy") appearing, not as a record of a wedding, or whatever the event may be, but as a study in W.'s shoulders!

THE man who *will* get in the way is the great trial of the living picture operator's life. The reporters present have a certain amount of fellow-feeling, and treat the picture taker with the same consideration they would themselves expect, but the general public apparently labours under the delusion that an X-ray fitting is a part of every camera. Who that has seen a film shown has not noticed the tendency on the part of the passer-by to stop and stare as he reaches the camera? What film does not give one instance, at least, of the person who stops and grins at the photographer, until he is requested to move on? We should imagine such a subject would deserve to be dignified as a curiosity.

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OPERATOR'S SHOCKING DEATH.

An inquiry was held at Glasgow, during October, into the death of Albert Ernest Moore, who resided at 106, Renfrew Street. Moore died in the Victoria Infirmary on Sunday, September 30th, from injuries sustained in the Coliseum Theatre the previous night, while engaged in his occupation of bioscope operator.

William Overs, stage manager of the theatre, stated that Moore was twenty-seven years of age. He saw Moore about 2.30 on the day of the accident. He was quite well then. The time of the accident was exactly four minutes to eleven o'clock. Moore was then engaged operating kinematograph pictures at the back of the circle. He had exhibited the pictures for six minutes, and had two minutes to finish. Witness got the alarm that something was wrong. He went to the box where Moore was enclosed, and found the whole plate of the front of the machine burned. The first thing witness did when he reached the box was to switch off the current and make arrangements for Moore's removal to the Infirmary. Moore was burned on the side of the face, and on his hands, arms and shoulders.

The Fiscal (Mr. Hart)—Have you any idea of what caused the film to ignite?

Witness replied that his theory was that when the film broke Moore was looking at the sheet at the time, and when he turned his head to see that the picture was clear he tried to put the film out, instead of trying to save himself. Moore was enclosed in a box with the machine. The box might measure 5 ft. by 3-ft. 6-in., and was 7-feet high. If Moore had not been so anxious about the film he could have got out of the box quite easily. The pictures were very expensive; the picture which was being shown costing £15. The film was 1-in. wide, and there were about 900-ft. of it.

By the Fiscal—It was made of celluloid, and was very inflammable.

In reply to further questions, witness said the deceased was employed by Mr. Oswald Stoll.

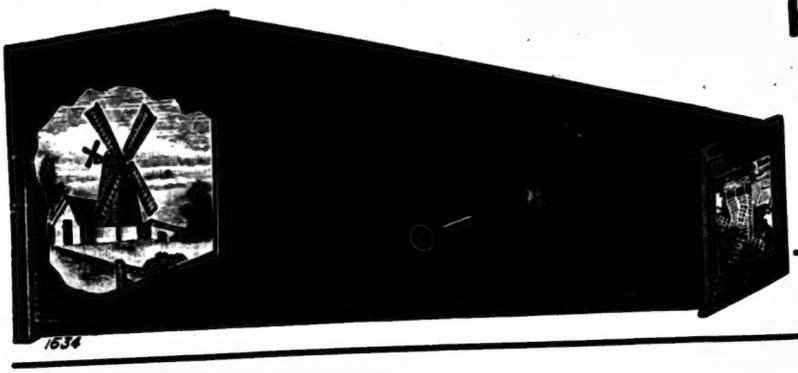
The Sheriff—Had the breaking of the film anything to do with the fire?

Witness said that was his theory. The fire could not have occurred except by the breaking of the film.

Henry Burdett, manager of the Coliseum, said he was in the theatre at the time the accident occurred. He noticed the pictures being cut off suddenly, and saw a slight flicker in the box. He knew something was wrong. He rushed to the box, and saw that Moore was burned on various parts of the body. Moore had been exhibiting the pictures for nearly two months, and was thoroughly familiar with the working of them.—After further evidence, the jury returned a verdict of accidental death.

Notes from U.S.A.

We consider ourselves lucky to have secured the services of a competent kinematograph man as our correspondent in New York. America is the great field for film pictures to-day, and our showmen readers should be able to pick up useful hints ftom the details we hope to publish of trade conditions over there.



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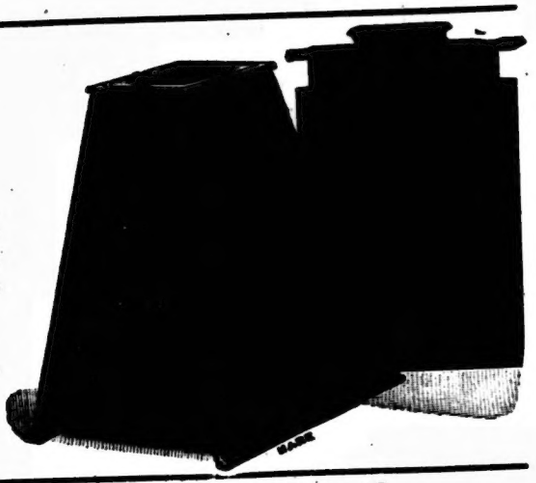

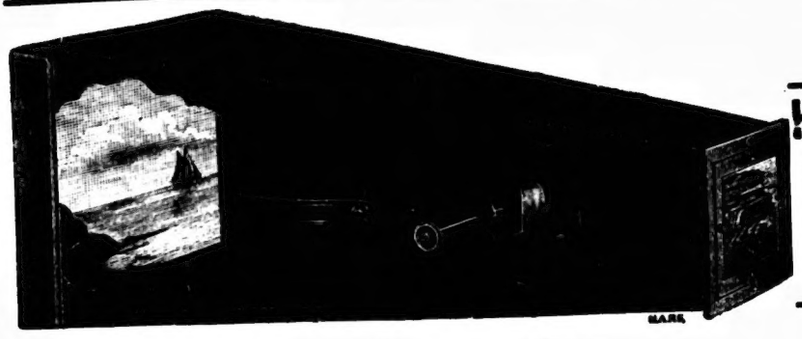

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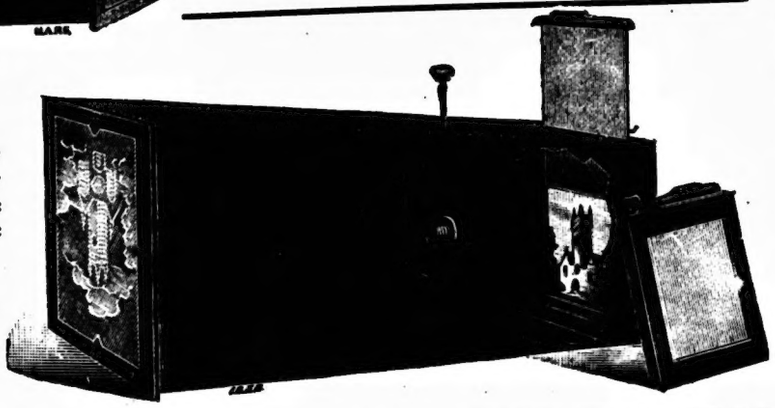

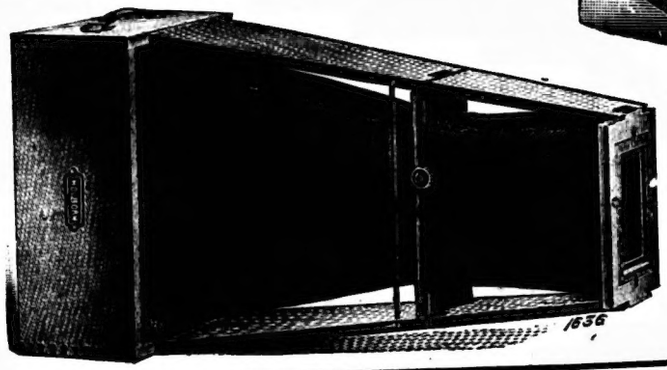

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for the New List of British-made Enlargers and Lanterns just published. It comes free,

New Films.

Manufacturers would oblige us by sending on details of their new subjects as soon after production as possible, and in no case later than the 25th of the month. A list similar to those below, giving title and length, is sufficient, but this may be supplemented by further particulars of the subject at the discretion of the maker.

Urban Trading Co.

This firm make a new departure this month, by publishing a series of films on "Bonnie Scotland." The whole of the land of "brown heath and shaggy wood" has been covered by the enterprising Urban operators, and the pictures are the most comprehensive pictorial representation of Scottish scenery and character ever attempted. Such points even as the wild outer Hebrides have been visited. We can recommend the film showing the herring fishery. Every step is shown from the actual netting of the fish to the dispatch of the salted article in barrels.

Warwick Trading Co.

Day in a Soap Works	...	...	436 feet
Cabby's Dream	...	...	320 ,,

At a time when soap is in everybody's mouth, that is to say, when everybody is talking of soap, the first of the above subjects should be of particular interest. It shows the whole process of soap making, from the arrival of the fat at the wharf to the delivery of the finished tablets to the consumer, and is fully described by supplementary titles in the course of the film. Cabby's Dream is an exceedingly funny film, which depicts in lively fashion the visions which are apt to follow indulgence in pork pie late at night. It is coloured prettily.

Pathé Frères.

Inexperienced Chauffeur	...	...	198 feet
Witch's Cave	...	...	379 ,,
Desperate Girl	...	...	626 ,,
Child's Revenge	...	...	345 ,,
Bell Ringer's Daughter	...	...	773 ,,

In the first of the above new subjects, an amateur motor car driver is seen running his car into all sorts of things, bicycles, fruit stalls, etc., to the indignation of those to whom they belong. A very amusing subject. The next four films are all of exceptional merit. There are some clever illusions in The Witch's Cave. In Child's Revenge, one gets the story of an exciting affray with poachers, in which one of the latter pushes an assailant into a gorge. Later on, the son of the murdered man executes a fitting revenge by bringing about the end of the murderer in precisely the same manner. The action is very dramatic, and some fine mountain scenery is introduced. The Bell Ringer's Daughter and A Desperate Girl both introduce the story of the wronged maiden, and both, of course, have the requisite happy ending.

Cricks & Sharp.

Humors of a River Picnic	...	...	380 feet

This film graphically tells the story of a trip up the river, made by a large and lively family. They are shown starting off in a carriage. When they reach the river they enter a boat and row off. The attempts of the various younger members of the family at rowing are shown, and then the party is seen steering to the bank. They come in so sharply that a boy, standing in the bows, is thrown into the water by the impact, and the father, who has a hamper on his shoulders, is thrown down among the various good things which it contains. However, they are soon thoroughly enjoying themselves, but to their dismay find that the boat has drifted away. The father strips, and gallantly swims after it. The family gather at the brink of the water and shout encouragements. While they are so engaged, a tramp walks off with the clothes. The head of the family has consequently to be wrapped in the table cloth and odd garments which the others give him. He is seen walking off barelegged to the great amusement of the crowd. Later, the trippers meet the tramp sleeping under a tree in his stolen garments, and violently take them from him.

Hepworth & Co.

The Lucky Necklace	...	...	500 feet
Just in Time	...	...	300 ,,
The Burglar and the Judge	...	...	450 ,,
Walsin to Anseremme	...	...	275 ,,
Anseremme to Dinant	...	...	250 ,,

Have Hepworth and Co. struck another "Rover" in the first film listed above? We are not risking a great deal in saying that it is certain to be extraordinarily popular. The subject is one certain to appeal to all classes of audiences. We see a little girl with a pram full of dolls and followed by a little dog wandering away from her home through a gate carelessly left open. She goes into the fields and sits down dangerously near to the brink of the river. The little dog seems aware of the child's danger, and jumping into the water makes his way home. There he explains the

Views and Films Index

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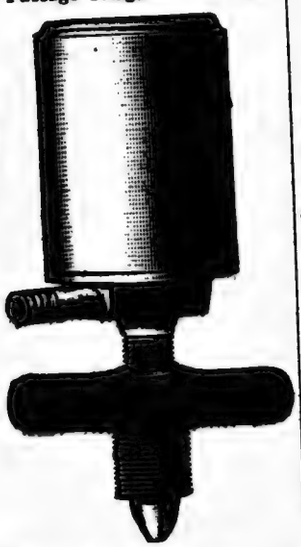

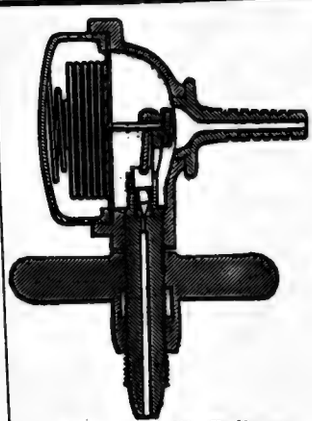

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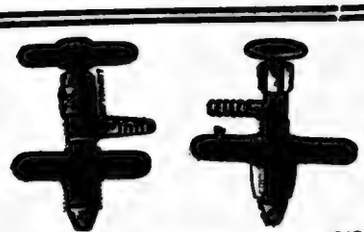

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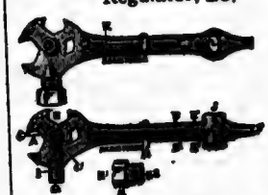

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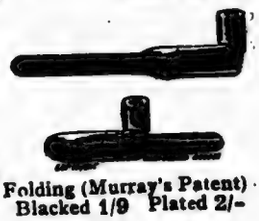

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case to the famous "Rover," who makes another successful appearance in a Hepworth subject. The two dogs race back to the child and sit down quietly beside her. Presently the girl places her necklace playfully over Rover's head, who soon makes off for home. He bursts open the door, and goes up to his master, and the latter discovers the necklace. The dog eagerly sets off, followed by the man, and both reach and swim the stream, and rescue the girl. The picture finishes up with a pretty tableau, the baby sitting with a dog on either side and feeding them with biscuits.

"Just in time" is the story of a man who ran off with another lady when his wife's back was turned. Unhappily, he was not aware that his wife had that day paid a visit to a fortune teller. The magician, with many passes of her wand, reveals the doing of the absent husband in a series of pictures thrown on the wall. He is seen knocking at a window, which is opened by a young lady whom he embraces. Then the lady is seen leaving the house with a number of boxes, and the watcher realizes that she is seeing an elopement. Rushing from the fortune teller, she goes to the house, forces the servant to say which way the couple have gone, and follows them. She catches them up at the railway station, and—Tableau!

The third film on the Hepworth list is a very good comic in three scenes. In the first, a judge is shown on the bench sentencing a prisoner; in the second, the villain is seen leaving the gaol at the expiration of his sentence; in the third, he is seen taking his vengeance upon the judge. He breaks into the judge's house late at night, but is disturbed by the lawyer, whom, however, he overpowers. Putting on the judge's wig, he pronounces sentence on the latter, whom he has tied in a chair, and forces him to drink from a large bottle which he carries. Then he makes off, and the judge follows him in his night attire, and, to the great amusement of the convict, a policeman takes the judge in charge, for appearing in the street in that condition. The last two Hepworth films are a continuation of the Belgian panoramas, of which the first were issued last month.

R. W. Paul.

Woman Supreme	212 feet
The Motorist	190 feet

Tommy, the torment, gives trouble at the tea table, and having, in a fit of rage, broken a large china jug, is seized by his wrathful parent, who, with the practised hand of one who has administered the dose many a time and oft, applies some vigorous "spanks" to that portion of the anatomy, whereon such operations are calculated to be effective where juvenile offenders are concerned. The "torment" determines to escape from the attentions thus bestowed upon him, and, after bringing over table and chairs, gets through the garden gate. With his nether garments floating in the breeze, his race up the road is checked by a policeman, who brings him to the ground in the attempt to stop him, and at this juncture the mother arrives upon the scene, and, forgetting her anger against Tommy, abuses the "Bobby" for such rough treatment of her offspring. A heated argument results in the policeman taking the mother in charge, Tommy, during the struggle of his parent against arrest, managing to rip up Robert's trousers, and rendering him somewhat of an object. Whilst his mother is taken to the lock-up Tommy runs off home, and is seen explaining matters to father, who is wood chopping in the garden. The policeman arrives on the scene, and, pointing out to the father his torn clothing, attempts to arrest the boy; but the father, seizing the hatchet, closes with the "Bobby," and, after an exciting struggle (Tommy, the actual cause of the trouble, meanwhile escaping), another member of the family is taken off by the representative of the law. He offers much resistance on the way to the station, and progress is interrupted by the appearance of a stalwart daughter, who, with the dexterity and style of an accomplished boxer, surprises the policeman with a few telling shots right from the shoulder. Then she hoists him from the ground and throws him, as she would a pan full of tea leaves, clean into the ditch by the roadside, then taking her parent home.

In the second film a motor-car is seen at the gateway of a villa, with a gentleman carefully handing his lady into the car, and they drive off and soon get up a good speed. A careful policeman thinks they are exceeding the limit, and waves to them to pull up, but they decline, and he stands right in the way of the car, being caught up by the front gear, and carried away for some yards, until he is eventually dropped off, and one of the car wheels goes over him. The policeman collects the pieces of himself, and resumes his attempt to uphold the law. The motor-car goes on, until a public-house is seen to entirely stop the way. The car does not stop, but continues its journey right up the front of the house, to the dismay of the fast assembling crowd. The car goes motoring right across the clouds, makes a friendly call on the sun, calmly circling round its circumference, then resumes its cloudy journey, and reaches the planet Saturn. The motorist continues his wild career round the highway of

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Saturn's ring, but eventually rides off the unusual tract into space, and the car is seen falling gracefully through the clouds to earth, until it drops through the roof of a building which turns out to be a Court of Justice. Great confusion is naturally caused, though the car continues its journey unhindered out of the court, followed by a policeman, magistrate, and other officials. To their astonishment, while they look at the car, they see a countryman's cart in place of the motor, and a smock-frocked man and his wife appear, and start moving off. When they get out of reach of justice, the countryman's cart suddenly becomes a motor again, which succeeds in making good its escape.

Correspondence.

AMERICAN SMARTNESS.

Sir,—I cannot pass by the cartoon in your last issue without saying a word in favour of England and the English exhibitor. Surely you do not ask us to join in the unreasoning admiration with which some people regard anything American? I do not for a moment deny that there are many things in which we might imitate the Americans. But, because the inhabitants of the States are so peculiarly constituted that they must have everything told them in a shout, so to speak, is that any reason why we, as Englishmen, should bawl into the ear of our fellow-countrymen, who may possess perfectly good hearing? To put it in another way, because the American showmen, knowing their public, think it wise to promenade the streets in a motor, giving sample living pictures, is it certain that a similar procedure would have a successful effect over here? Personally I think not. If it would, why do not the Edison or Urban people adopt it? Both are American firms, and both seem to have left none of their "cuteness" in the States, so the only conclusion is that they recognise that what will do in the States won't do here. I know a good many Americans, Mr. Editor, and they are the first to admit that there are very few points in which they can claim an advantage over the Englishman (or the Frenchman or German, for that matter). And they are the first to laugh when they see the customs of their country held up for the imitation of foreigners who are as different in character and habits as history, blood, and climate can make them.—Yours, etc., G. MAYHEW, Wood Green.

[Mr. Mayhew makes one error in his letter—neither the Edison nor Urhan Companies are exhibitors, and so have no interest in advertising exhibitions.—ED.]

Lantern Season, 1906-7.

—o—

Below are a few particulars of entirely new sets of lantern slides we are publishing this season, full detailed particulars of each set will be sent on application.

Life in the Royal Navy.—Beautiful set of 50 slides from direct photographs with lecture 9d., written by an officer in the Royal Navy.

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Physical and Military Training of the Young.—100 slides with notes for lecture in two parts, dealing with the physical and military training in Switzerland, America and Norway, compared with the same training in England. Lecture, 9d.

Benares, or Life in Northern India.—A beautiful set of 50 slides from direct photographs with an exceedingly interesting and instructive lecture written by a Missionary, lecture 6d.

British Soldiers at Work and Play.—Set of 70 slides dealing with the daily life of the British Soldier.

British Garden Flowers.—Set of 98 slides, beautiful flower studies from direct negatives.

British Birds with lecture of great Educational value, lecture 6d. Set of 50 slides.

Eruption of Vesuvius in 1906.—14 slides from direct photographs showing the lava bed and the destruction caused by this great eruption.

Life in Mexico.—36 beautiful slides from direct negatives with instructive lecture, 6d.

Nelson, or Hero of Trafalgar.—Set of 50 beautiful slides with instructive lecture, 6d.

Wonders of the Universe.—Set of 117 slides dealing with great and small natural phenomena, with lecture, 6d.

Glories of Midnight Sky.—Set of 32 slides with Educational lecture. 6d,

Life of a Gnat.—Set of 10 slides and lecture.

Worms and their Work.—Set of 17 slides and lecture.

Life of a Frog.—Set of 20 slides and lecture.

Inhabitants of a Drop of Water.—Set of 36 slides and lecture.

Ants and Their Ways.—Set of 31 slides and lecture.

The Human Body.—Set of 60 slides and lecture.

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Replies.

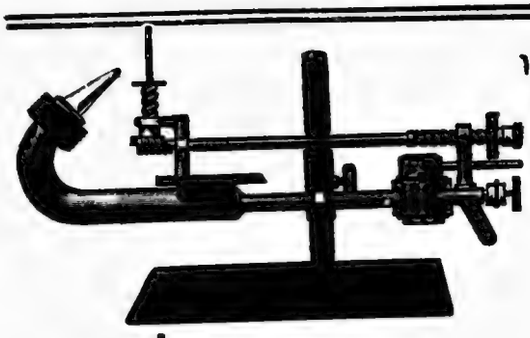
38. MAKERS OF SCIOPTICON SLIDES.—Mr. Wells should apply to Mrs. Geo. Smith, 10, Highbury Quadrant, N., who carries on the business of the Sciopticon Co. in succession to her late husband, the founder.—W. H. G.

39. F. ACKROYD, Putney.—If Mr. Ackroyd will send his machine to Evans & Co., 18, Friar Gate, Derby, they will probably repair his broken casting satisfactorily. They make a speciality of fine machine work, and have done good work for me and at a reasonable price.—V. E. H., Derby.

Mr. H. Rosenthall, proprietor of a bioscope show, was summoned for non-compliance with L.C.C. regulations. Over the exhibition are a number of offices, and these, it was contended, would be placed in a dangerous position if the inflammable material used in connection with the bioscope were to catch fire. A penalty of 40s. and 23s. costs was imposed.

Catalogues and Books Received.

"The Optics of Photography and Photographic Lenses," by J. Trail Taylor (Whittaker and Co., Paternoster Square, London, 3/6). A third edition of this already popular treatise has made its appearance with slight modifications. The chapter on lenses of jena glass, present in earlier editions, has been omitted to give place to an up to date chapter on "Anastigmatic Lenses," by P. F. Everett. A glance at the table of contents suffices to show the comprehensive nature of this little volume; whilst a more serious study of the text impresses one with the fact that the work has emanated from the pen of a master mind. At the same time it is written and illustrated in a manner that cannot fail to make it one of the most helpful publications to the amateur as well as to the professional photographer.



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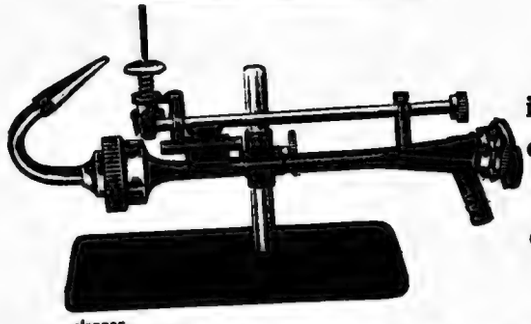

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A PRACTICAL LESSON IN SLIDE MAKING.

By Rev. T. Perkins.

THE friend to whom I gave some practical lessons in architectural photography in the early part of the year, (see Optical Lantern and Kinematograph Journal for May, 1906), asked for further instruction; this time in the making of lantern slides from the negatives he had obtained during the spring and summer, so that he might have a set or two ready to illustrate lectures he intends to give during the winter. I wrote advising him to get a gross of lantern plates of a certain brand, which I knew to contain both bromide and chloride of silver, as these will enable the slide maker to get a great variety of colours by development alone. Bromide of silver plates give black images and are often described as the maker's "rapid" series. Chloride plates such as the Ilford "Alpha" plates give very warm toned slides, and are slow. The chloro-bromide plates are intermediate in character; these are also often described as "slow plates for black or warm tones."

When, in due time, my pupil arrived, I said "the first thing we must do is to make up our developer; when evening comes we will examine and arrange the negatives, rejecting any from which it is hopeless to make passable slides. To make really excellent slides is a very difficult matter; there are three things which affect the result: the character of the negative, the exposure, and the composition of the developer. If you wanted to get a small set to be sent in for some competition, you must not mind making sometimes half a dozen or more slides from one negative, and carefully choosing the best, but if your negatives are all right, I daresay we shall be able to make a considerable number of good slides, and some excellent ones without an undue number of wasted plates."

"There are," I said, "a great variety of developing agents—Pyro, Rodinal, Hydroquinone, as well as some of the new developers—but I think hydroquinone is as good as any, and it is well to thoroughly master one developer, and if you get good results with it, then I would advise you to stick to it."

Three 10-oz. bottles were procured.

"Now," I said, "let us weigh out ¼-oz. of hydroquinone, and dissolve it in 4-oz. of rain water which has been boiled and kept boiling for some time to expel the air; we will let it cool down a little lest we crack the bottle, and into the bottle we will put the hydroquinone and pour the hot water on it, and shake the bottle till it is dissolved. Now we will put ¼-oz. of metabisulphite of potash into a measure and pour 4-oz. of hot water on it, and stir the crystals up until they are dissolved, then we will pour it into the hydroquinone solution. Lastly we dissolve 30 grains of bromide of potassium in 2-oz. of hot water, and pour this likewise into the bottle. This bottle we will label H.

"We will now put ¼-oz. of caustic soda into the second bottle and fill it with rain water that has been boiled. This we label S. In the third bottle we put ½-oz. of carbonate of ammonium, and ½-oz. of bromide of ammonium, and fill up with water as before—and label this bottle A. All of these will keep well for a long time, if the bottles have good corks or stoppers."

"Now, never forget to shake bottle S well before using, as the bottom layer of

solution gets stronger in soda after the bottle has been left standing undisturbed." The three solutions were made up and put aside to cool, the stoppers being just put in with a little chip of wood between them and the neck of the bottle to prevent them sticking as the glass cooled.

When the table lamp, a paraffin one with an opal globe, was lighted in the evening, we got out the negatives and arranged them as far as we could, in order of density, holding them near the lamp globe to examine them. "Most of your negatives will do nicely, they have not too much contrast, and are full of detail. And I see you have, when composing the views on the focussing screen, borne the final object of slide-making in view, getting in most cases the interesting part within an area of three inches square. Though I see here is one the whole of which I should like to get on the lantern plate. This and any similar ones I come across we must put aside till tomorrow, when we will make slides from them in my reducing camera.

"Any quarter-plate printing frame will do for contact printing, but here is a very convenient one that is intended for printing post-cards of the ordinary size from quarter-plate negatives. There is a rebate in which the negative lies and since the frame is 4 inches wide we shall be able, if we want, to put the lantern plate centrally on the negative or shift it upwards or downwards a bit, according to the position we want any particular part of our subject to occupy. We must go into the dark room with this frame and a negative; we will take the least dense one to begin with, and a box of lantern plates, and this bit of black cloth, 6-in. × 4-in., to lay over the back of the lantern plate before putting the wooden back into the printing frame."

When this had been done, I said, "We must go to the lamp and you must hold the frame about six inches from the opal globe for five seconds, keeping it gently moving, so that every part may receive equal illumination. I expect this plate will be much under-exposed, but I want you to see the results of under-exposure."

When we returned to the dark room I poured into a measure ½-oz. of H, ½-oz. of S, and ½-oz. of water. This is enough to develop a lantern plate, if we have a developing dish only just large enough to take the plate. As I expected, the plate was greatly under-exposed, for more than two minutes nothing appeared, and then only the deepest shadows came out. "Can't we accelerate the development by adding more of the alkali?" asked my pupil. "No, if you add enough to bring out much more detail you will fog the plate, and that will be fatal, for a veil over a slide ruins it; it cannot be removed, and it is only a slight veil we can get rid of. We had better try another plate, and expose it for one minute; that will be more than enough."

This plate, when the developer was poured on, came up rapidly, the high lights soon coloured, and when the plate was fixed the deep shadows looked thin; the whole slide was flat.

"We could have saved that plate by a method I will show you presently. But I wished to show you an over-exposed plate. We will try one or two more experiments in exposure till we get a plate that, by straight forward development, comes out satisfactory."

We found that 20 seconds gave the best result. The slides were fixed in hypo 4-oz. to the pint. "Now you see what a good slide should look like; no part is absolutely opaque as we hold it before the lamp, no great area is absolutely clear glass, but the high lights, which do not occupy any large space, are absolutely clear, and there is plenty of half-tone.

"Now you see why I arranged the negatives in order of density, there is little difference between each negative and the one that follows it, so having got the exposure right for No. 1, we shall have to make only a slight increase when we expose a lantern plate behind the next; the increase in exposure will be gradual. We may use the same solution for three or four plates in succession."

(To be Continued.)

Reflections.

By Observer.

In response to my last month's article I have received the following letter :—

"Her Majesty's Theatre, Walsall.

"*Re* your article in this month's JOURNAL on the formation of a union for operators, I assure you of my support in every way possible, and wish you success with same.

"Operator."

And that is the only evidence of interest I have received from well over 200 operators. Even this is cheering, though it is difficult to see how my Walsall friend and myself alone can unite to form a society of any other variety than that having mutual admiration for its basis. And that I think we could do very well.

K.O.P.B.S.

I hope my correspondent will accept my best thanks; he has shown me that there still remains one man in the ranks of his profession with a little public spirit, which is more satisfactory than the experience of our mutual friend Lot, who was unable to find one honest man in Sodom and Gomorrah. To mark my appreciation I will offer him his choice of a fine assortment of positions. He may be president, secretary, chairman, or (ah!) treasurer of the "Kinematograph Operators' Protection and Benevolent Society," just as his fancy leads him. I am perfectly content to take the humble position of (the only) member and vote on his motions. In the course of a year or so, who knows but that another dare-all handle turner may not take his courage in both hands and step in to provide the humble necessary amendment? My imagination refuses to contemplate the society having four members or five—one for every initial in its title.

THE WAY TO FAME.

If it can really be that there are others whom modesty prevents from stepping forward, I hope they will drop a line to Her Majesty's, Walsall. They need not fear to see their names blushing in print, if they do not desire it. Meanwhile others, whose thick blood has been stirred by the letter above to such an extent as to deprive Fame of its terrors, are promised full publicity for their views in the pages of THE OPTICAL LANTERN JOURNAL. Perhaps that will be the first step on a ladder leading to the Chairmanship of the K.O.P., etc. Who knows?

A FELLOW-FEELING,

Somebody has said, makes us "wondrous kind." Certainly it quickens our sympathy. Consequently I was really sorry to read in our American trade contemporary, *Views and Films Index*, that the trouble of incompetent operators is one not limited to this country. From what I read, they have a bad attack of it over there. A recent number of the paper contained a thoughtful article by H. Buckwalter, making some suggestions that would improve exhibitions. The necessity of good operating is one of his most important "planks." His advice is "get the best men to be had."

The operator should be given to understand that the moment he allows the pictures to drag, or fails to secure perfect results on the screen, he will be "fired." Imperfect lighting or blue spots on the screen should be cause for instant dismissal, and hitches of all sorts should be looked upon with suspicion and immediately investigated. The best operators will have a minor accident occasionally, but some operators have them much too often, and they should be prodded along until a pause or hitch is a very rare thing indeed. I know two operators who have not had a single hitch—even momentarily—since the park season began last spring.

THE IDEAL OPERATOR.

It almost looks as though the writer has found a perfect operator—a man, that is to say, who makes absolutely as much of his show as the limitations of his machine and films will allow him. Indeed, such men are not so scarce as in our despondent moments we are inclined to think they are. I have myself often talked to one who falls very little, if at all, short of perfection in this sense. He had the advantage of being born in the show business, so to speak, and is now working for a concern running, perhaps, as many kino shows of various sorts as any in the trade. He knows practically all that is to be known about his business, and, note this, he receives a salary in proportion to his qualifications. I dare swear, too, that the two men mentioned by the American writer are being paid on a fair scale. The gentleman I have mentioned is not an operator solely and simply, he knows the business throughout, and has a voice in the selection of films. That is, I think, yet another reason for his uniform success.

NOT A TOOL.

So long as the operator is underpaid and regarded merely as a tool, so long will films continue to be badly shown. Treat him fairly, and allow him the exercise of his judgment, and you will soon realise that the extra money has been well spent. This is, I think, sufficiently proved by the experience of the leading exhibitors. But let the operator be an operator and nothing more, rather than entrust the projection of films to a clerk or shopman, as a means of making a little pocket-money.

"HALF-TIMERS."

I seem to have wandered a little from my original subject, which was that of an organisation for operators, but the last evil touches this question very closely. A correspondent said in our pages recently that he had met an operator who confessed he was running two shows nightly, for a salary of 30/- weekly. Our correspondent did not seem to realise that he had happened across a very fortunate specimen of the class. I know many operators who are in receipt of considerably less than 30/- weekly. What is the cause of the low wages paid? What but the practice of employing the sort of glorified "half-timers" I have indicated? What chance has a man dependent on the work for his livelihood of competing with one who is in receipt of wages from another source? The latter can take money upon which nobody could live, and so the competent man is thrown over for the cheap one. The evil is particularly evident in the smaller halls, where there is not the absolute necessity for good projecting that there is in important centres. Remove this and you do a great deal to improve the operators' position.

CARELESS OPERATORS.

To return for a moment to our American contemporary, and his complaint:—

> "It is important to keep a close eye on the way the operator handles his film. The rental exchange has certain rights that should be respected, and an operator who will rewind films carelessly at high speed will do other things equally serious, and should be "called down" once or twice and then suddenly discharged if he persists in handling film carelessly."

This seems to savour to me rather too much of an eagerness to find fault. I print it merely because it shows that our American friends are evidently not yet in the position to trust their workmen. "Watch the operator," says Mr. Buckwalter. Yes, you can do that, but don't you think it would be simpler to get a man who doesn't need watching? This quotation shows pretty clearly that the class of operator in the States is, if anything, inferior to that of the Old Country. Our operators, *as a class*, do not need watching. Some of them want watching all the time, and would be a great deal better if they were "suddenly discharged" as suggested. If only the exhibitors could be brought to see that it would be to their advantage if they were!

THE CO-OPERATION OF THE EXHIBITORS.

I see my space is now exhausted, and I must postpone the consideration of the above until the next issue. Meanwhile criticism and suggestions will be welcomed.

HOW THE OPTICAL LANTERN IS USED ON CLEETHORPES SANDS.
Our illustration is lent by the *Primitive Methodist Leader*.

Round and About.

We Notice

Pathé's American branch offer coloured posters, illustrating films for sale, at moderate rates. Are these the same as those which flaunted in Charing Cross Road recently? If so, we presume the English showman will also be able to take advantage of this good advertising device. The posters should be of the greatest value to exhibitors at fairs.

"Bonnie Scotland."

After we had inspected the new Scottish films in the Urban showrooms, we remarked to Mr. Clegg: "These will 'go big' in the Colonies?" We flattered ourselves on our prescience when we later received news that Messrs. J. & N. Tait had secured sole rights for one year for Australasia for certain of the films. Messrs. Tait know a good thing when they meet with it.

The Panorama

Seems, to some extent, to have gone out of favour in recent years. The real reason is, perhaps, to be found in the fact that the prettiest landscape loses much of its effect when deprived of the tints and shades of colour which are its greatest charm. The introduction of colour photography would probably mean a boom in panoramas. That would be a good thing for everybody concerned—audience and maker alike.

Kino as Missionary.

Under the auspices of the Church Missionary Society, an exhibition of kinematograph pictures, descriptive of native life and religions and methods of missionary work in Northern India, was given in the Town Hall, Newcastle, on October 23rd. A lecture was delivered by the Rev. E. Guilford, who has recently returned from the Punjab.

The Art of Making Lantern Slides.

In the Municipal Institute, Keighley, Mr. F. Brundrett gave an interesting demonstration of the making of lantern plates and slides before a good attendance of the members of the Photograhic Association. He explained minutely the making of lantern plates by the wet collodion and the gelatine-bromide processes, and proceeded to make, print, and develop plates of both kinds. Mr. Brundrett strongly recommended all interested to prepare their own plates. They would thus be able to secure greater variety and more pleasing results than by the old system. About fifty slides made by the lecturer were put on to the screen illustrating the various effects to be obtained by using different developers and toning after development. The views shown were of a very high order, and were much appreciated by the members present.

Local Film Subjects.

During the football match between Tottenham Hotspur and Portsmouth, at Tottenham, one of the most prominent figures on the field was a kinematograph operator. We believe the films were to be shown at Portsmouth.

Wellman Expedition.

The Wellman Polar Expedition has not succeeded in finding the Pole at the first attempt, and the leaders have returned for the time being. The Warwick operator is back in London, but none of the films which he secured will be shown until a record of the second attempt, to be made next year, has been made.

Views of South Africa.

A number of lectures, illustrated by limelight views, and explanatory of the current and prospective political, social, and industrial problems of South Africa, has been arranged in the principal towns. They will be of an educational and non-party character, and many engagements have already been made with Liberal and Labour as well as Unionist Associations, clubs, and literary and educational institutes in London and in all parts of the country. The native question will have special and authoritative treatment; the nature of the new Constitution for the Transvaal will be explained; and expert information will be given on various material and social questions, both in the old and new Colonies and Rhodesia. The Imperial South African Association is making the arrangements.

Outdoor Lantern Exhibitions.

Writing in the *Primitive Methodist Leader*, the Rev. Thomas Jackson, who conducted the lantern addresses on Cleethorpes Sands, which we illustrate, says :—"Serious difficulties had to be grappled with in carrying out this item of my programme, but faith, that worked by the average business tact of a commercial traveller, overcame them all. Notwithstanding the unfavourable weather for the majority of the meetings, I was able to give addresses on nine evenings, and speak for an hour and a half each evening. The large numbers that gathered to see and hear were evidence of the interest these novel meetings excited. By means of these meetings, not only were our funds and the list of our subscribers increased, but many persons outside the membership of our church had their knowledge of what we are doing agreeably enlarged."

Colonial Films.

Mr. L. Lauste, of the Warwick Trading Company, is at present in British East Africa. Mr. Lauste has already sent home some two thousand feet of films containing moving pictures of Mombasa City and other places. He will also take pictures of the game herds on the East African plains, and visit Uganda and Lake Victoria Nyanza. The Colonial Office have granted special privileges to the Warwick Company so as to assist their agent in obtaining the best views the country affords. A better way to advertise East Africa has never been suggested, says the *East African Standard*. Those of us who are to be fortunate enough to be able to visit the London Music Halls in the coming winter will be able to see our own country in pictures, and possibly recognise many of our friends busy carrying on their ordinary daily duties in East Africa. Mr. Lauste expects to secure some thirty thousand feet of films before returning.

Heard on the 'Phone.

We believe an action for "pirating" will shortly be brought by one of our leading manufacturers against a competitor. A legal pronouncement on the subject is badly needed.

A month after we announced that the expedition was to start, the daily press has published particulars of the Urban Expedition throughout Africa. We believe a start has now been made.

"The Merry Frolics of Satan" is the prepossessing title of the latest subject of the enterprising Mr. Geo. Melies, of Paris. This is a thousand feet subject, and is said to have been a great success in France. Will Mr. Urban list it?

The latest novelty of our restless American cousins is a motor car travelling film exhibition. These cars are made by the Tim Hurst Amusement Company, and will hold sixty people. They are used, of course, for touring purposes, and do away with the necessity for carrying tents.

"Photography at the Polytechnic" is a prospectus of the classes held in this subject at Regent Street, and a programme of the number of lectures to be given during the coming session. We recommend our readers to investigate the Polytechnic courses; there is little doubt but that they are among the best to be obtained.

A Paris film maker has been commissioned to take pictures of the City of Winnipeg for the Canadian Government. The views will be shown all over France with the idea of stimulating emigration, and removing the common conception existing in France, of Canada, as a place with an arctic climate.

During the building of the Margaret Morrison Carnegie School for Women at Pittsburg, a series of photographs will be taken showing the building at the various stages of construction. It is estimated that 1,500 negatives in all will be secured. Slides will be made from these, and used for the instruction of pupils of the Carnegie School of Architecture.

Mr. R. W. Paul. Section B of his film catalogue. As promised in our last issue, this comprehensive list can now be obtained on application. Some hundreds of subjects are listed, most of them illustrated, and the matter is well arranged, a short description being given of each film. There is also a very complete index. The catalogue is printed on good paper, and should be kept for permanent reference purposes.

MORE ABOUT KINEMATOGRAPH FILMS.

"Photographic Lenses," by Conrad Beck and Herbert Andrews, published by R. and J. Beck, Ltd., Cornhill, London.

A new and extra edition of this popular treatise has just made its appearance. It is an admirable work, thoroughly well illustrated, and remarkably cheap at the price of one shilling. Kinematograph workers will be especially interested in the section dealing with kinematograph lenses. According to the author's view, "in making a kinematograph negative a continuous series of fifteen to thirty instantaneous photographs must be taken every second, and each individual photograph will require an exposure of 1-30th to 1-100th part of a second. The shorter the exposure the better, provided there is sufficient light to produce a well exposed negative. The matter of chief importance in considering the lens that is the most suitable for this work is the question of brilliancy of definition. The cost and difficulty of manipulating a number of large-sized negatives in a continuous strip necessitates the originals being very small; and for exhibition on the lantern screen they require to be highly magnified, consequently brilliancy and perfection of detail are of the first importance.

"It is true that a slight lack of sharpness caused by movement of the object during the exposure does not seriously injure the effect, because a series of continuous photographs of a moving object means that first one part and then another is blurred, and the general effect is true to nature, but the stationary surroundings repeated in each successive picture must be sharp, and any indistinctness at the corners will become unpleasantly prominent with the high magnification that is necessary.

"Rapidity in the lens is also a matter of some importance. F/6 or thereabouts is sufficient for most purposes, and at times f/8 or even f/11 can be used. The focal length will be short, so that the attendant defect of great rapidity, namely lack of depth of definition, is not of importance. The lens that is usually employed has a focal length varying from 1½ inches to 4 inches according to the size of the picture that is required, and gives perfect definition over the whole of the field. It has been the custom to supply a lens of the Petzval form for this work, but an Orthostigmat is much to be preferred, as the illumination is better, the field flatter, and the marginal definition is greatly improved.

"The lens that has been employed for taking the photograph is frequently used for its projection upon the screen; this is a mistake, for the lens with the largest possible aperture, at least f/4, and better f/3, of the Petzval form, should be used for projection, unless the lens is of more than 4 inch focus, in which case it is not of so much consequence.

"It is by no means a rule nor a necessity that the lens used for projection should be the same as that with which the picture was taken; a lens of much longer focus is preferable on account of the increased distance of the screen from the lantern; it is the actual size of the lantern lens and not its focal aperture that is the factor which determines the amount of light that will reach the screen."

Matters pertaining to lenses for stereoscopic work, and methods of stereoscopic projection are also treated in this volume; and we greatly admire the illustrations accompanying the text. The present edition, we are pleased to note, is provided with a good index, filling an omission made in earlier ones.

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Makers of Lime Pencils to His Majesty's War Office.

Why buy substitutes for Limes when you can buy them at less than half the price, a Lime superior to any on the market. Guaranteed turned from Pure Irish Lime.

Price per tin of 6 Limes, size 1 in. by 1½... 9d.
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Limes supplied in single tins, 1 by 1½, 1/6 doz. tins.

Wholesale and Retail;

F. J. HILL, 95, MALHAM ROAD, FOREST HILL.

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Miscellaneous Advertisements.

LANTERNS.

GREAT BARGAIN.—Lecturer's Bi-unial Limelight Apparatus (almost new). Oxygen Cylinder and Accessories, in strong box, £5 (or offer); also collection of Slides, plain 3d., coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Rd., Boscombe.

SLIDES.

12 SLIDES, "Robinson Crusoe," 9d.; 12 Slides, "Mother Hubbard," 9d.; 13 Coloured Photo Slides, "Jersey," 3/-; 13 Slides "Nature's Curiosities," 9d.; 16 Slides, "London," 1/3; Cloth Covered and Patent Box for 100 slides, good as new, 3/-; Wooden Box for 100 slides, 2/-.—A. Z., care of Optical Lantern Journal, Tottenham Street, London, W.

FILMS.

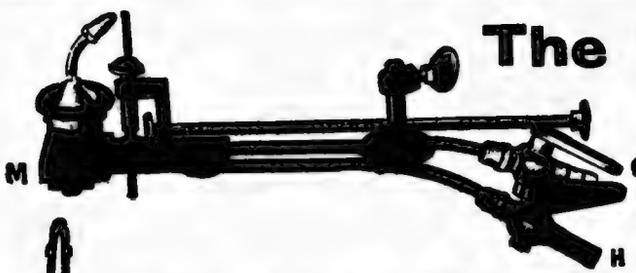
WATER SCENE 25 ft., Pier Scene 25 ft., Country Scene 40 ft., and "Rough Sea" (Gaumont) 50 ft. 10/6 the lot.—DANES, 2, Fortess Road, Kentish Town, N.W.

"DOWN where the Wurburger Flows," comic (Edison), 80 ft., new, no join, 25/-; "A New Faust," trick film (Gaumont). 120 ft., 8/6.—E. EDWARDS, 11, Tottenham Street, London, W.

ACCESSORIES.

OPTICAL LANTERNS. Accessories. Two Lawson's Saturators, 15/- each; 2 Gridiron Saturators, 15/- each; 2 Steel Gas Cylinders, capacity 60 feet, 35/- each; Oxygen Pressure Gauge and Beard's Patent Regulator, 15/-; "Star" 6 way Dissolving Tap, 8/-.—Apply DEANE, Newlands, Surbiton, Surrey.

RUMMAGE.—Lecturer's Lamp, burns paraffin oil, is fitted with flasher and bell, slightly soiled, listed 8/6, sale 3/-; 4/6; Lancaster's Enlarging Apparatus, enlarges up to whole plate, perfect condition, listed £1/1/-, 7/6; Brewster Stereoscope, perfect, with hinged reflector and hinged eyepieces, 5/-; Airtight ½ Plate Box, listed 3/6, 1/9; 21 Copies (slightly soiled) Stereoscopic Phenomena of Light and Sight, published each 3/6, 1/9 each; Nicely Bound Vols. Optical Magic Lantern Journal, as follows:—7 Copies Vol. 7, 3 Copies Vol. 9, 3 Copies Vol. 10, published 3/6 vol., 1/- vol.; 14 Bound Copies, cloth, Magic Lantern Journal Almanac 1898-9, crowded with illustrations and useful articles, slightly soiled, published 2/6 each, 1/- each; 7 Daylight Developing Tanks for ¼ plates or films, listed 5/6 each, 1/6 each All the above genuine bargains to clear, postage extra in each case, or carriage forward.—THEODORE BROWN, 26, Drummond Road, Bournemouth.



The "Injector"

JACKSON'S PATENT. **Mixed Jet.**

Price 30/-

This is the only mixed Gas Jet which will work at full power with coal gas taken direct from the town supply and oxygen from a cylinder.

Several seasons' experience has fully established the superiority of this jet over all others. It will yield THE FULL 1,800 to 2,000 CANDLE-POWER (so-called) of the ordinary mixed jet when taking its supply of coal gas direct from the town's pipe, or even from a bag *without any pressure at all.* If a town's supply is not available, it will work just as well with coal gas from a cylinder. We cannot see why ordinary jets should be purchased which cannot offer these alternatives. We have scores of testimonials from leading lanternists. *Full particulars free on application to—*

MANCHESTER OXYGEN (BRIN'S PATENT) CO., Ltd., Great Marlborough Street, MANCHESTER.

NEWS FROM AMERICA.

FROM A NEW YORK CORRESPONDENT.

A number of the most eminent clergymen of Chicago are waging a crusade against moving picture shows and slot machine arcades, on the grounds that they have a tendency to pervert the moral sense of the younger generation. The divines instance a film which has secured some popularity over here, showing the operations of a burglar. They urge that a young man, criminally inclined, would learn exactly from this film how to set about a burglary whenever a chance occurred. If I remember aright, there have been similar outcries in England over the "blood and thunder" literature beloved of boys.

The analogy between the two cases is not, however, an exact one. In the "penny dreadful" it is the hero in most cases who dazzles the reader with his exploits in crime, and he is held up to admiration simply on account of his lapses from virtue. In the film in question the burglar is most obviously the villain of the piece, and at the finish is seen being hauled off to prison. The subject as a whole, in fact, is a Sunday School tract in pictures, and kino men over here are asking why the divines in question do not extend their disapproval to the favourite weapon of their own which I have mentioned. For both the tract and the film tell the same story of vice and its ultimate (and, as our reverend friends would say, inevitable) end. The only difference is the way in which they tell it.

We Yankees note with interest that the "motion picture parlour" has at last been introduced into England, though we do not know yet what your name for it is. Over here, of course, it is one of the big features of the trade, and every day there comes news of one being opened in a new quarter. The possession of one of these parlours is said to be one of the few "royal roads" to fortune. The outlay is not very great, and the returns are said to be quick and gratifying. At the same time, it is doubtful if so much money can be made to-day by these means as when the "parlour" was more of a novelty. In the first place, the custom has been divided by an increased number of parlours. In the second, neither the kino nor the phonograph attract such crowds as in the days when they were the wonders of the whole world.

Politicians are already devising schemes for the coming campaign, and there are whispers of an attempt to corner the film and projector market. The kino was largely used during the last election to attract and keep audiences, and the party that was able to monopolise the whole of the subjects published would have a big advantage over its opponents in attracting the people to its meetings.

What is called an "Art Squad" has been inaugurated over here to suppress the publication of obscene pictures. They will direct their efforts more particularly against slot machines. As a matter of fact, very little complaint can be made at this date in this matter. The film manufacturers decided long ago, in their own interests, if for no higher reason, to publish no objectionable pictures, and it is not likely that it will be necessary to take proceedings. At the same time, the Squad will have a useful preventive effect. A good many people will agree with our trade journal, which remarks that what is "art" in a painting is regarded as "indency" in a film, and asks how the censors are to distinguish between the obscene and the artistic.

Next month I hope to let you have a more detailed account of topical happenings over here.

Death to Oil.

TYLAR'S DREADNAUGHT GENERATOR

produces the brilliant

ACETYLENE FLAME

with

ABSOLUTE SAFETY.

Certain and Simple.

Gives two hours' light, with powerful double-jet burner supplied. Weight only 6 lbs. All needed for the Optical Lantern.

£2 2 0

Write for special pamphlet.

W. TYLAR, 41, High St., Aston, Birmingham.

Shakespeare's Advice

to all Lovers of the Artistic.

R ead it over!	Two Gentlemen of Verona, act 2, scene 3
E xpress and Admirable!	Hamlet, act 2, scene 2
A nd you shall help!	Winter's Tale, act 3, scene 3
D ost thou love Pictures?	Taming of the Shrew, act 2 (Introdctn.)
T he very latest!	2 Henry IV., act 4, scene 3
H ath made me Publisher of this!	Two Gentlemen of Verona, act 3, scene 1
E ver read! could ever hear!	Midsummer Night's Dream, act 1, scene 1
O ur Lanterns!	Merry Wives, act 5, scene 5
P raised in every Town!	Taming of the Shrew, act 2, scene 1
T rial shall better publish his commendation!	Merchant of Venice, act 4, scene 1
I am put to know that your own Science exceeds in that	Measure for Measure, act 1, scene 1
C ontains my Picture!	Merchant of Venice, act 2, scene 7
A pply thy latest!	Troilus and Cressida, act 1, scene 3
L et me inform you!	Measure for Measure, act 3, scene 2
L ook here upon this picture!	Hamlet, act 3, scene 4
A ll occasions do inform!	Hamlet, act 4, scene 4
N ow appears you need my help!	Merchant of Venice, act 1, scene 3
T herefore, bear you the lantern!	Much Ado, act 3, scene 3
E ach in either side give the all-hail to thee!	Coriolanus, act 5, scene 3
R ather proved the sliding!	Measure for Measure, act 2, scene 4
N ot to be equalled!	Winter's Tale, act 5, scene 1
& of ourselves we publish them!	All's Well, act 1, scene 3
C an inform me!	Hamlet, act 1, scene 1
I nstruct her fully in these sciences	Taming of the Shrew, act 2, scene 1
N ecessitated to help!	All's Well, act 5, scene 3
E nvy your great deservings and good name!	Winter's Tale, act 5, scene 3
M y Guide and Lantern!	2 Henry VI., act 2, scene 3
A ll the Pictures fairest lined!	As you Like it, act 3, scene 2
T he Sciences that should become our country!	Henry V., act 5, scene 2
O ur catch, played by the picture!	Tempest, act 3, scene 2
G reatest admiration	Henry V., act 4, scene 1
R ight idea	Richard II., act 3, scene 7
A constant will to publish!	King Lear, act 1, scene 1
P rove the better by the help!	As you Like it (Epilogue)
H ath made his Journal!	Measure for Measure, act 4, scene 3
J udge fitly of his worth!	Coriolanus, act 4, scene 2
O rder the trial!	Richard II., act 1, scene 3
U nto their latest!	Titus Andronicus, act 1, scene 1
R epair to help him!	Two Gentlemen of Verona, act 4, scene 2
N oted thee always wise!	Timon of Athens, act 3, scene 1
A nd show you the Picture!	Twelfth Night, act 1, scene 5
L et me read!	Two Gentlemen of Verona, act 3, scene 1

On reading down the side, the initial letters of the foregoing Quotations, it will be found that Shakespeare's Advice to all Lovers of the Artistic is to:

Read "The Optical Lantern & Kinematograph Journal."

Every Number is Profusely Illustrated. *Single copy, by post, 3d.* *3/- per annum, post free.*

Offices:—9 & 11, TOTTENHAM STREET, LONDON, W.

Lantern Hints.

Defective Light. An excess of oxygen when working a chamber jet is apt to pit and crack the lime very quickly, while an excess on the hydrogen side gives out heat, which should be guarded against, as the general rule is that the light from a lantern varies inversely as the heat it gives out.

Daylight Exhibitions. When wishing to give an exhibition in the daytime, many an exhibitor has been deterred, by the lack of suitable blinds or shutters for the windows of his lecture room, but as a matter of fact it is quite easy to give very successful demonstrations in full daylight, or with the gas full on. The essentials to success under these circumstances are :—(1) A powerful service of light in the lantern. (An ordinary mixed oxy-hydrogen jet will usually do). (2) A small special hooded transparent screen. The latter is the most essential part of the outfit. It is protected from outside light by three shades, one on either side and one on top, which can be made of any suitable opaque cloth. The screen itself should be, in the small sizes, of ground glass, and in the larger of a special cloth or paper. The pictures obtained under these circumstances are said to be fully equal to those shown in a darkened room, and the contrivance may be recommended to exhibitors.

A Simple Illuminant. Although limelight or electric light is necessary for public exhibitions, it is not generally known, says Esperance, in the *Bazaar*, that a good 2 ft. picture, for drawing-room entertainment, or for trying films at home, may be shown by means of an incandescent light. A suitable gas bracket, with reflector to hold the incandescent burner on the lime tray in the lantern, may be obtained for a few shillings, and will be found immensely useful, connected by a rubber tube with the room bracket or pendant. Unless, however, it is rightly centred and adjusted, much light will be lost, and it is worth while spending a few minutes trying the light higher or lower, nearer or farther from the condenser, noticing the disc on the screen, and fixing the light when it appears brightest. The best mantles only should be used, to obtain the maximum of brilliance.

Rigidity. The same writer makes some pertinent remarks about the importance of perfect rigidity in the machine: — "The writer has known a case where the exhibitor stood his instrument on an upturned hamper, with the result, of course, that every movement of the handle not only made the picture 'animated,' but the machine as well, and the combined results of the two movements were irritating to the eyes, to say nothing of the risk there was of upsetting the whole thing. The table, box or stand, on which the machine is placed must be made absolutely firm, and the top quite level, so that the instrument will stand firmly, squarely, and securely, without vibration, when being worked. If the instrument itself is not heavy enough to ensure this, it should be screwed down, or firmly fixed in some way on the stand or platform erected for it." Such points as these may seem elementary to some exhibitors, but when it is remembered in how many cases an exhibition is entrusted to an amateur, they have a real value.

What not to do. The person who drew up a fairly comprehensive list of the things which must not be done, for the benefit of these same beginners, would confer a real benefit on audiences. Why should not manufacturers send out a card of instructions with each machine? The cost would be trifling. The difference between the standard makes of machines make slightly different treatment necessary, and this consideration alone should justify the move. But it should contain, in the heaviest capitals obtainable, some such warnings as these :—

"Do not take a match in your hand while looking for a bad join."

"Do not stop turning the handle without using the cut off, unless you are adequately insured."

"Do not smoke in the box."

"If you must smoke, do not knock the ashes from your pipe into the tank containing the films which have been shown."

and so on, dealing categorically with all the failings of the beginner.

Mr. E. T. Reed, of *Punch* fame, gave an interesting lecture at the Highbury Quadrant Congregational Church on the 22nd ult. His subject was "With Pen and Pencil, and a Sense of Humour," and he utilised an especially good series of slides to illustrate his remarks, reproducing examples of the work of all the leading caricaturists of France, America, and England, and a series of his famous "Prehistoric Peeps."

ROUND THE TRADE.

Manufacturers, Wholesalers and others desiring to bring their goods to the notice of the trade, are requested to send particulars to us for enclosure under this head. We are at all times glad to receive details of new models or inventions, or any changes in our readers' businesses.

Walturdaw Co.

The L.C.C., in its wisdom, has decreed that in the halls which it has licensed no kinematograph shall be used which is not enclosed in an iron chamber constructed according to its own specifications. A similar regulation applies in some other towns, and the exhibitor is considerably handicapped thereby, because of the difficulty of obtaining a box of the right sort just when wanted. We can cordially recommend the appliance put out by the Walturdaw Co. to their notice. The portable Iron House, complies in every way with the L C C. regulations, and yet may be taken to pieces with the greatest of ease and carted away. It is made in a number of sections, fastened together by thumbscrews, and can be obtained in two sizes—with a base of 4 ft. by 4 ft. and a height of 6 ft. 6 in., or with a base of 6 ft. 6 in. by 4 ft. and the same height. Our illustration shows the small size into which it may be packed for transit. In another appliance, shown us round in Dean Street, the Walturdaw people make another effort to live up to the L.C.C. standard. This is a metal "cut-off," which may be fitted on to any bioscope. It acts at once as a safety shutter against fire and gives a dissolving effect when lantern slides are used in conjunction with the bioscope. It is cheap as well as effective.

Mr. R. R. Beard

Sends an illustrated catalogue showing all manner of optical and kinematograph goods. His Patent Automatic Cut-off, at £2 2s., seems a very good attachment. The aperture admitting the light is covered directly the machine is stopped. The attachment will fit any bioscope.

Internationale Kinematographen.

This German firm, whose address will be found in their advertisement elsewhere, are manufacturers of machines and films, and exhibitors would be well advised to secure some of their lists, which give particulars of a number of good, sensational, and general film subjects. They are, we believe, the only firm to list a subject on the "Gobbler Captain's" exploit. They also make a [illegible] offer to those able to suggest film "plots."

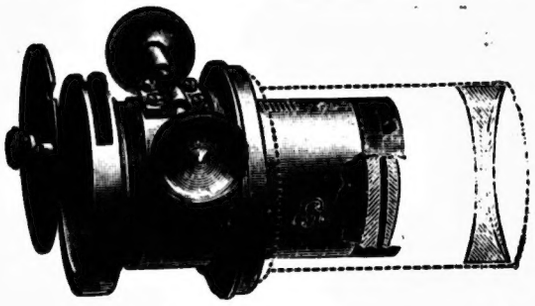
BRITISH MUSEUM 20 DE 1906

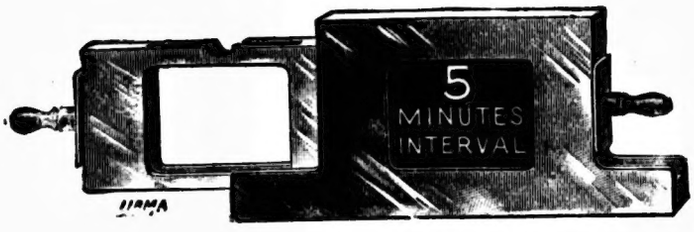
Hughes & Co.

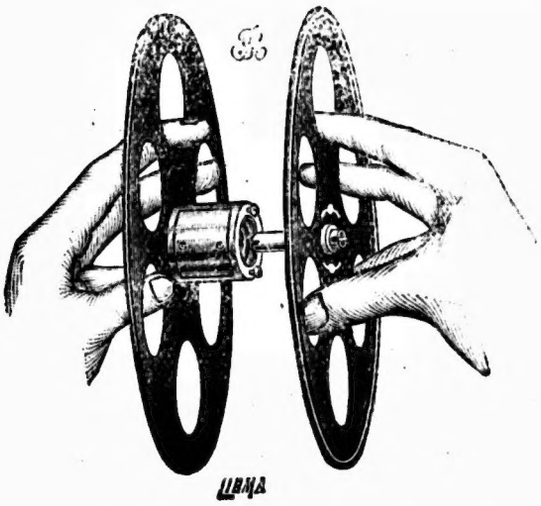
The Kingsland depôt of this firm probably contains the largest number of high-class kinos in London. Mr. Hughes, as is well known, appeals to those who wish the best possible instruments to be had, and his productions are all "instruments of precision," which all claiming the title are far from being. One meets with new and ingenious adaptations on every hand. The "Brewstergraph," at 50 guineas, would want a tremendous amount of beating by other projecting machines. As in most of Mr. Hughes' machines, centering is effected by moving the whole of the front mechanism; it has adjustable sprockets, and an arrangement by which films can be tinted while running. This is effected by a circle of transparent material divided into four sections of different colours. This is, we were assured, absolutely transparent, and therein lies its superiority to previous arrangement of a similar nature. We were also shown a beautifully finished machine in which a piston movement is used in passing the film through. It worked with exceptional smoothness, and we can well believe would materially lessen the strain on the film. All of Mr. Hughes' machines admit of a reversing movement. Besides kinos, we were shown a large number of optical lanterns, from the magnificent Docwra Triple at £70 downwards, and a collection of enlarging lanterns of all prices. The Alphengo is probably the best of its kind at the price. It enlarges by reflection, and that it does its work well is shown by the specimens on the walls. A real novelty was an instrument on a similar principle to the Alphengo, by means of which one can project picture postcards, portraits, or similar objects. We also saw here one of the few really satisfactory "amateur kinos" that we have come across. This instrument takes, prints, and projects films of a smaller gauge than the standard. Mr. Hughes supplies practically all our foremost lecturers with kinematographs and lanterns. Madame Patti has a "Docwra" in her private theatre, and Dr. Guinness, an enthusiast of living pictures, uses a Hughes' Brewstergraph to project them. All interested in lantern work could spend a thoroughly enjoyable afternoon at Brewster House, and we are sure they could hardly spend one more profitably.

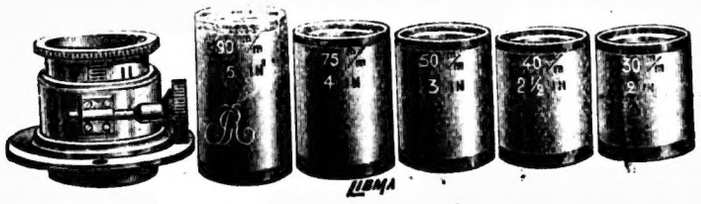
Romanet and Guilbert.

This enterprising firm has sent us particulars of several novelties which they are about to put on the market. Chief among them is a new cheap professional machine. This we hope to illustrate in a subsequent issue. They also advise us that, having always experienced a good demand for a lantern able





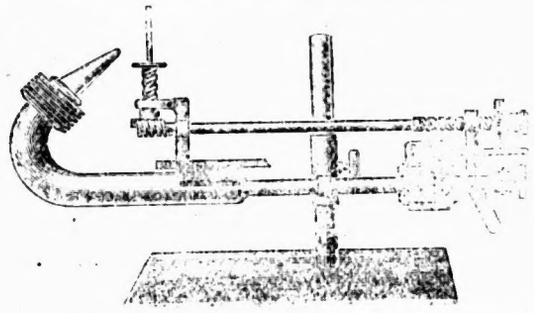




to take a large arc lamp, they have now brought out one under the name of the Missouri, which is very strongly made and has a front stage of solid brass able to take trough and carrier and a large diameter lens. It is made in both non-telescopic and telescopic forms, this latter taking their now perfected "Polyopse" lens, giving any desired forcus from 6 in. to 16 in. eq. Of their other many and novel accessories for lanterns and cinematographs, we took particular note of a nicely finished and strongly-made slide-carrier, entirely of solid brass rivetted, this being made in a heavy pattern at 16s., and a lighter one at 8s. An alum trough, made of two long panels of thick glass bound with solid brass also attracts attention. A spool, already mentioned in the previous issue, illustrated in this column, has the advantage of the two "cheeks" being detachable, so that it can be packed quite flat, this being a point which will commend itself to travelling exhibitors whose spools, during constant handing, are often bent beyond further use. They have several new ideas in film winders, re-winders, menders, &c. The firm inform us that they have recently added to their well-equipped place at 118 Qui de Jemmapes, Paris, a departmen dealing entirely with electrical illuminants, apparatus, and accessories. Distribution boards, resistances, and switches, &c., are consequently a feature of their show-rooms. Their series of small diameter kino tubes have now been added to by the introduction of another series of the same excellent quality but of larger diameter, which are now in considerable vogue with many large machine manufacturers. A new and complete catalogue is now ready, and may be obtained on application. This firm is perhaps best known as manufacturers of condensers and lenses both for projection and kinematography.

J. S. Willway & Sons, Ltd.

The makers of the Gwyer Limelight Jets are just putting on the market a new type of this jet, which is said to be a great advance in power on any previous design. Messrs. Willway have for some years paid particular attention to apparatus for the production of oxy-hydrogen light, and have succeeded in producing one of the most powerful lights that has ever been obtained by this means. The new jet gives a considerable increase of light with perfect silence. Its low design enables it to fit a large variety of lanterns, from the largest to the smallest. The



lime can be brought into focus in lanterns where the condenser is close to the bottom of the lantern. It is also designed to suit condensers of extremely short focus. The illustration represents the new type of Gwyer jet fitted on a fixed stand, but it is also made on a stand giving all the necessary adjustments for centring. Messrs. Willway claim that this jet rivals the electric arc for brilliancy of light, and that in steadiness and quality of light it has no equal. Lanternists who pay attention to colour find nothing so perfect for projection as oxy-hydrogen light, and this jet may be recommended to their notice.

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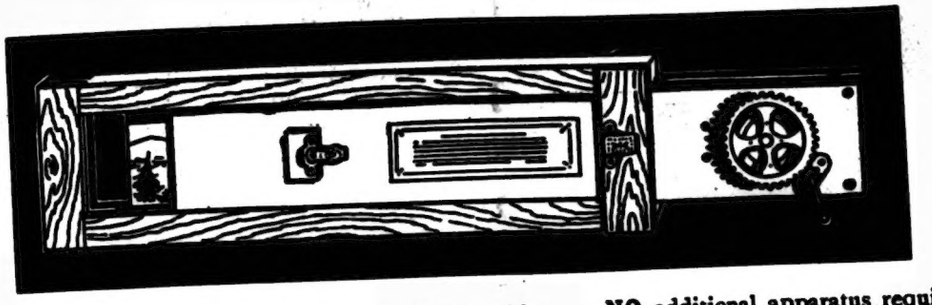

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PRICES.

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The "Multi-plane" Carrier, together with a set of photographic slides, plain ...	10/6	Abroad 12/6
Ditto, with hand coloured slides	15/6	Abroad 17/6

If further particulars required send stamp. The size of the Carrier is 4 in. by $\frac{7}{8}$ in., therefore it can be inserted and used in the stage of any ordinary lantern.

J. RICHARDS, Tunbridge Wells, writes—"Multi-Plane Slide Carrier to hand yesterday. I am very pleased with it. It gave a great deal of pleasure last evening." *Similar complimentary remarks are coming from various sources.*

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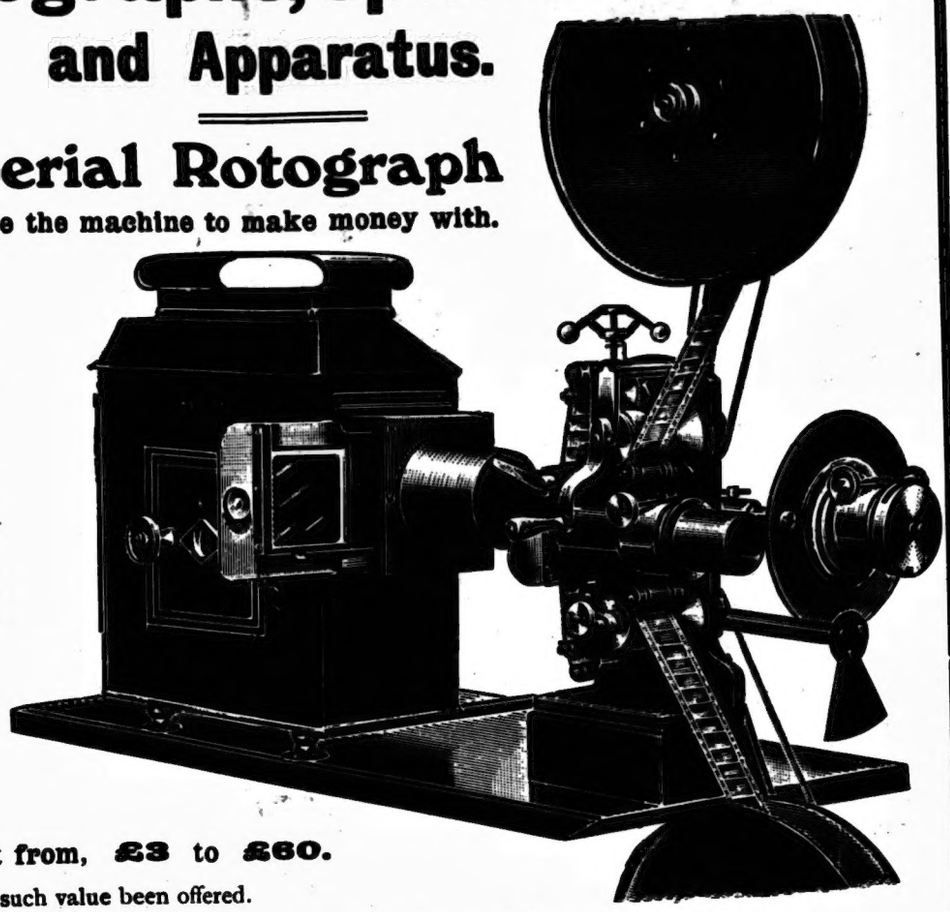

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A little girl wandering from home, followed by a small dog, strays down to the riverside. The canine companion rushes back for advice to our old friend "Rover." Both dogs go back to reconnoitre, and when the little maid places her necklace around her favourite's neck he goes back again and fetches aid. A beautiful tableaux finishes this subject.

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